

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Wind Symphony

MELVIN BERMAN,
Conductor

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SUNDAY, OCTOBER 22, 1989

2:00 PM

MACMILLAN THEATRE

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PROGRAM

March -- From Symphonic Metamorphosis of Themes
by Carl Maria von Weber

Paul Hindemith
(1895 - 1963)
transcribed by Keith Wilson , 1943

From the Delta

1. Work Song
2. Spiritual
3. Dance

William Grant Still
(1895 - 1978)

Music for a Festival (1951)

1. Intrada (for brass)
2. Overture
3. Round (for brass)
4. Air
5. Interlude (for brass)
6. March
7. Saraband (for brass)
8. Scherzo
9. Madrigal (for brass)
10. Minuet and Trio
11. Finale (for brass and tutti winds)

Gordon Jacob
(b. 1895)

* * * INTERMISSION * * *

Study in Textures (1967)

Gunther Schuller
(b. 1925)

Romantic Variations (1975)

- Theme and Variation 1
Variation 2: Lively
Variation 3: Slow
Variation 4: Agitated
Variation 5: Meno Mosso
Variation 6: Scherzo

Morley Calvert
(b. 1928)

La Boutique Fantasque (1922)

Danse Cosaque
Nocturne
Allegro non troppo
Mazurka
Tarantella
Valse Lente
Can-Can
Andantino
Galop

Gioacchino Antonio Rossini

(1792 - 1868)/

Ottorino Respighi

(1879 - 1936)

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TODAY'S CONDUCTOR

Professor **MELVIN BERMAN** has performed under the baton of such distinguished conductors as Charles Munch, Pierre Monteux, Georg Solti, John Barbirolli, and Sir Thomas Beecham. He held the position of principal oboe with the Montreal Symphony Orchestra for more than fifteen years, and taught at both McGill University and the Conservatoire de musique du Quebec. Prior to that, he performed as principal oboe with the Hartford Symphony Orchestra, New Orleans Philharmonic, Boston Pops, and Ballet Theatre of New York. Mr. Berman was a founding member of the Baroque Trio of Montreal and Pro Arte Woodwind Quintet, and has been a faculty member of the Inter-Provincial Music Camp and National Youth Orchestra. He has recorded more than fifteen albums on the Vox, RCA, CBC, Orion, Berandol and Octagon labels, and has made two award-winning films, The Oboe Reed and The Oboe. His articles have appeared in the Double Reed Journal and Fugue Magazine and, in addition, he has published several chamber music works and a transcription for winds of the Marcello Oboe Concerto.

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NOTES

March -- From Symphonic Metamorphosis of Themes by Carl Maria von Weber

Paul Hindemith

Hindemith accepted an invitation to join the music faculty at Yale University in 1940, and he taught theory and composition there until 1953. The *Symphonic Metamorphosis of Themes* by Carl Maria von Weber, one of several works for large-size orchestra created during this period, was completed in August of 1943, and first performed the following January by Artur Rodzinski and the New York Philharmonic. This suite of four movements is based somewhat loosely on some of Weber's more obscure pieces, the themes of which can be found in a volume of four-hand piano music. The March which is being performed today borrows from the seventh of the *Huit Pièces*, Op. 60.

From the Delta

William Grant Still

Born in Mississippi, William Grant Still attended Wilberforce College intending to study medicine, but instead he became quite involved in musical activities. He left college without graduating, worked with various ensembles, including that of W.C. Hardy, and then enrolled at Oberlin Conservatory, where he was encouraged to compose. Following service with the Navy during World War I, Still joined Hardy's publishing company in New York, played oboe with theatre orchestras, and studied on scholarship with Varèse. It was during the 1920's that he began to write large-scale works, and to concentrate specifically on American music. Still subsequently became best known for his nationalist works which, as is evident in *From the Delta*, employ negro spirituals and other American idioms. William Grant Still was the first black American to have an opera performed by a major company, to conduct a major orchestra, and one of the first to write for radio, film, and television.

Music for a Festival

Gordon Jacob

In 1950, the Arts Council of Great Britain commissioned Gordon Jacob to write a large-scale composition for the Festival of Britain. The resulting work -- *Music for a Festival* -- was written for military band with interludes for an extra brass section, and received its first performance in May, 1951.

First movement: The *Intrada* opens with a fanfare-like introduction, which leads to an elaborate section marked by syncopated rhythms.

Second movement: This energetic *Overture* is in sonata form. The first section provides a contrast between the opening statement by reeds and euphonium and the rhythmic staccato scored for brass which follows.

Third movement: The seven instruments in this round have the same melodic line, but they enter in succession every fourth bar. When the last instrument has entered, seven distinct parts are heard together.

Fourth movement: This simple, melodic movement contains a beautifully expressive solo for cornet.

Fifth movement: This is a slow, solemn version of the opening section of the *Intrada*, but in the minor mode.

Sixth movement: The material for the *March* consists of three main ideas. The first is a lively tune which leads into a syncopated choral section. A legato melody, which is combined contrapuntally with the first idea, forms the third theme.

Eighth movement: This lively *Scherzo* includes a more sustained trio section, in which the theme receives canonic treatment.

Eleventh movement: The theme from the introduction to the *Intrada* is used again, but new material is used in the preludial passages. The clarinets announce the subject of the fugue which follows. The movement climaxes with an augmented version of the subject heard in the trombones and bass instruments.

Study in Textures

Gunther Schuller

"Gunther Schuller's *Study in Textures* was commissioned by Kappa Kappa Psi and Tau Beta Sigma, the National Honorary Band Fraternity and Sorority. The work was premiered at the Kappa Kappa Psi National Convention, August 1967, with the composer conducting the National Intercollegiate Symphonic Band."

Romantic Variations

Morley Calvert

Bandmaster, conductor, and composer, Morley Calvert was born in Brantford, Ontario. He has directed the Montreal Citadel Band of the Salvation Army, and he founded the McGill University Concert Band, which he directed from 1960 to 1970. He became director of the Barrie Central Collegiate Band in 1972. Calvert has arranged many works for band, as well as some for brass quintet and for choir. *Romantic Variations* -- written in a popular, twentieth-century band style -- was commissioned and privately recorded by the Youth Band of Ontario.

La Boutique Fantasque

Gioacchino Antonio Rossini/Ottorino Respighi

The music of this work was amongst the unpublished manuscripts of Rossini. Each movement had been composed for piano, and perhaps had either been set aside by Rossini or rejected by the publishers of his period. They were discovered and adapted by Otto Respighi, for the use of the Russian Ballet, in whose repertoire the music has been made an outstanding success. The scene of the ballet is a doll shop, in which all of the customers are caricatures of tourists. After the closing of the shop, the dolls wake to a fantastic activity and enact each of the dances.

UNIVERSITY OF TORONTO WIND SYMPHONY

Piccolo

Lesley Duff

Flute

Chenoa Anderson

Sonja Boon

Patricia Clarke

Jennifer Hellen

Martina Kurth

Louis Papachristos

Todd Skitch

Oboe

Ka Lung Fong

Heidi Postl

E♭ Clarinet

Janet Pelletier

B♭ Clarinet

Lorraine Adams

Joanne Krzyzkowski

Arthur Luck

Sharon Pearson

James Petry

Janice Short

Filomena Silva

Bass Clarinet

Stephanie Conn

Janice Short

Bassoon

Chrissa Cardinal

Aleksander Popovic

Saxophone

Keith Reid

David McTavish

Larry Sereda

Baritone Saxophone

Jason Arcega

Horn

Sharon Fisher

Sam King

Darcy McFadyen

Julia Yang

Trumpets

Jason Czuba

Paul Kemerer

David Malysh

Lovene McCalla

Peter Posocco

Kevin Turcott

Ira Zingraff

Trombone

Pat Brown

William Cam

Ross Harwell

Dean Pattison

Don Rayment

Rob Tilley

Euphonium

Angelic Jones

Cindy Young

Tuba

Rob Brown

Chris Davey

Percussion

Anne Marie Borth

Craig Hunter

Richard Moore

Morris Palter

Librarian

Filomena Silva

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1989/90 PRODUCTION STAFF

Carl Morey, Dean
Ron Chandler, Associate Dean (on leave 1989/90)
Stephen Chenette, Acting Associate Dean
Marnie Hare, Performance Division
Fred Perruzza, Technical Director, MacMillan Theatre
Jim Earls & Scott Thom, Technical Assistants, MacMillan Theatre
Filomena Silva, Wind Symphony Manager
Joanne Harada, Public Relations Officer
Ronda Rindone-Baird, Public Relations Assistant

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

